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In their Introduction they tell us that a second volume is forthcoming in which other inspirations of Provençal poetry will be taken up ; here they deal only with the chief theme, *love*. They maintain the superiority of the félibres over the troubadours, and explain it thus : the troubadours sang for the aristocracy on which they depended for their living ; thus, in spite of all the gracefulness and poetry of their verses, there is at the same time a certain lack of spontaneity of personal emotion. The félibre, on the contrary, is a product of modern democracy [see in Mistral's *Mémoires*, his account of the Revolution of 1848]. Although there have been, and there are still, a few royalist félibres, they all sing really the thoughts, feelings and aspiration of the people, and they themselves belong to the people : "les félibres chantent pour le peuple, et leurs hommages poétiques vont à celle qui passe, aux champs ou dans la rue, n'ayant pour tout diadème que le ruban qui entoure ses cheveux, d'autres richesses que celles dont la nature l'a gratifiée, d'autre science que celle du cœur" (page 29). What further makes their conception of love so deeply human is that they offer in their poems this perfectly inconsistent mixture of paganism and christianity which we all know. The félibre "a su rester ardent et chaste . . . si la race provençale a gardé tant de jolis gestes païens, si ses yeux ont encore la vision païenne de la nature, elle a l'âme chrétienne : . . . Mireille pourra se mourir d'amour, mais elle mourra pure devant les Saintes-Maries" (p. 30). This explains why this Provençal literature, which could so easily, with the pagan conception of love, become licentious, very rarely is actually so.

The poems, together with the introductory notes, well illustrate the fact that we have here a literature of a very special kind. The poets do not form a class by themselves ; they do not consider themselves to be a sort of literary mandarins ; they are absolutely one with the people, feel exactly like them, only they know better how to express what is within all. Not to speak of bookdealers like Aubanel, we find among these poets a peasant, a clerk of the P. L. M., a tailor, and even a barber. Furthermore, two of them, d'Arbaud and Baroncelli, who, by right of birth belonged to a higher social class, felt it necessary, in order

to use to the best advantage their gifts as poets, to reënter the ranks of the people, and become *manadié* (éleveurs de taureaux). Not a thing do they sing which is not within the reach of the simple, but poetic, people around them. And they live their poems ; how indissolubly connected life and art is can be seen in such biographies as those of Aubanel, the author of the magnificent *Vénus d'Arles*, or of Paul Arène, the author of *La Font-froide*, worthy descendants of that Geofroy Rudel, the troubadour who became the hero of Rostand's *Princesse lointaine*. It is remarkable also that whenever they allow themselves to be touched by poetical themes not specifically Provençal, they first make the subject their own and are not content with mere imitation. Tourès had made Provençal socialism, André and Devolny have created a symbolism of a peculiar kind, and Boissière has even succeeded in writing Provençal poetry while cultivating exotism.

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TWO RECENT FRENCH TEXT-BOOKS.

Le Cid, by PIERRE CORNEILLE, edited with introduction, notes, and vocabulary, by JAMES D. BRUNER, Ph. D. New York, Cincinnati, Chicago, 1908, American Book Company.

Ruy Blas, by VICTOR HUGO, edited with introduction, and notes, by KENNETH MCKENZIE. New York, 1909, Henry Holt & Company.

These two works are amongst the most important additions that have been made in recent years to our series of French texts for class-room use, and we may esteem ourselves fortunate that two such able editors should have devoted their talents to the preparation of these standard works, rather than to the production of new texts of minor value.

With his edition of the *Cid*, Professor Bruner sets a new standard in the preparation of classical French texts for school and college use, in that he makes it his first duty to present the work as a piece of literature to be understood and appre-

ciated by the student as such, and not simply as a parcel of language to be opened and sorted into verbs, adjectives and pronouns, each with its corresponding English label. Following the best English usage, there is first of all a comprehensive introduction covering the theory of the classical tragedy in France, its versification, language, style, and setting, together with a discussion of the plot and individual characters of the drama in question. After this preliminary discussion, come a short bibliography and Corneille's *Avertissement* and *Examen*, the whole introduction covering sixty-two pages.

The text is well printed from large type and there is a full vocabulary containing the translation of idiomatic phrases as well as of the individual words. All of this work is done in a thoroughly satisfactory manner, and of itself would be a valuable contribution to our literature on the drama. The editor was not content, however, to rest with a general introduction to direct the student, but devoted his chief attention to the annotation of particular lines and passages, in order that the student might have not only a correct translation of the words and phrases, but also a clear, intelligent conception of the action and motive forces of the dramatic work. The language of a classical writer offers little difficulty to the average student who has been reading for a twelvemonth or so selected passages from nineteenth century authors, and it is always a temptation for both teacher and student alike to be satisfied with a good translation of the text without much thought for its literary value. It is this very tendency that Professor Bruner seeks to overcome, and in his notes to the various scenes he endeavors to point out the part each one plays in the development of the drama as a whole, how it conforms to or departs from the standards of classical composition, whether the rôles of the characters harmonize with the action, and how each character is to be understood. In short, in the footnotes, Professor Bruner gives a valuable analysis of the drama and a literary commentary thereon, such as all instructors should give their classes, but which very few are willing or able to do. As an example of what this commentary is, I will cite the note to Scene v of Act I: "This simple, strong, effective scene, with its animated broken lines, has most artistic-

ally been prepared for by the preceding vigorous situations. An admirable and adequate preparation has, by allusion and stirring action, been made for the introduction of the hero, who appears here for the first time in person. Rodrigue meets at once a severe test of his family loyalty, and, like Ferdinand in Shakespeare's *Tempest*, the young knight 'strangely stood the test.' Corneille has with good taste avoided the barbarism of the Spanish original in which Diègue bites the hand of his son. The melodramatic violence of anger on the part of the mediæval Spanish knight has been toned down to the refined rage belonging to the French courtier of the time of Louis XIII—a justifiable anachronism soon to be more extensively employed by Racine, whose Greek characters are only elegant French gentlemen.

"There is something in the Cid's task of revenge and his adoration of his father that reminds one of the perplexing problems and filial devotion of an Orestes or a Hamlet. The situation recalls, furthermore, the splendid scene in Lope de Vega's *The Star of Seville*, in which the king urges the loyal knight to kill his friend, the brother of the lady he is about to marry."

Tho emphasizing the literary feature of the notes, the editor has not been unmindful of the linguistic side; attention is regularly called to expressions now obsolete or peculiar to Corneille, and many of the *précieux* terms so common at that time are indicated. The vocabulary fortunately precludes the necessity of translations in the footnotes.

There is little to be said by way of criticism, Professor Bruner does not indicate the text of the drama he followed, but a careful comparison with that of the *Grands Ecrivains* edition,¹ shows but slight variations. Lines 406, Bruner *pas*, G. E. *point*; 584, *soumissions*, G. E. *submissions*; 645, *quelque sentiment*, G. E. plural; 906, *te puis*, G. E. *puis te*; 1094, *la justice*, G. E. *ce monarque*; 1132, *produit*, G. E. *produits*; 1207, *songer*, G. E. *penser*; 1230, *compte*, G. E. *conte*; 1296, *la*, G. E. *leur*; *désir* is regularly accented and *ai* is used instead of *oi* in the terminations of the im-

¹ Edited by Marty-Laveaux, 12 vols., Paris, 1862, Hachette et Cie.

perfect, conditional, etc. Accents are placed on capitals at variance with the best French usage. Unimportant variations in punctuation occur in lines 54, 81, 128, 178, 187, 267, 353, 385, 390, 399, 407, 438, 544, 572, 592, 615, 679, 792, 798, 813, 948, 1019, 1074, 1095, 1168, 1217, 1285, 1360, 1425, 1463, 1466, 1545, 1580, 1661, 1679, 1820. Misprints occur as follows: line 737, *sons* for *son*; 1078, *entends* for *entend*; 1181 and 1624, period for comma; Act V, scene VII, *Don Arias* is omitted from the list of characters. In the note to line 350 the word *death* instead of *insult* is used in referring to Rodrigue's father.

In his treatment of the episode of the Infanta, Professor Bruner insists that it is meant as a comic relief to the intensity of the real action, the writer would not willingly accept this interpretation, preferring to regard the Infanta as one who would sacrifice her inclinations to her position and to her friendship for Chimène. The introduction of such a comic element would not be at all in harmony with the professed ideals of the classic writers.

The task of Professor McKenzie in preparing *Ruy Blas* for class-room use differed considerably from that of Professor Bruner with the *Cid*; it is exceedingly doubtful, in fact, if the two plays could be treated alike, if we were to attempt to indicate fully the feelings and emotions of Hugo's characters, we should undoubtedly far exceed the limits of the college text-book; and furthermore, the characters of the Romantic drama are presented to us in so much greater detail than are the figures in the classical drama that it is certainly an open question whether such extended interpretation is worth while. In the *Cid* comparatively little aid needs to be given to the actual interpretation of the text; the language is classic, the references to outside matters of no account. Quite the contrary is true of *Ruy Blas*; adequate information with regard to the setting and clear explanations of the many unusual words and innumerable historical references is of primary importance to the satisfactory understanding of the drama. The editor has not hesitated to undertake the full responsibility of this interpretation and has spared no pains nor effort in his work.

In a comprehensive introduction, in the almost

incredibly small space of twenty-three pages, he indicates the place of Victor Hugo in the literary development of the early part of the nineteenth century, adding the essential details of his life; he explains the origin and objects of the Romantic movement with especial reference to the drama; he gives a list of the chief plays of that school, including all of Victor Hugo's; he analyzes the character of Ruy Blas, comparing it with that of Hernani; and, finally, he gives a brief picture of the historical conditions in Spain at the end of the seventeenth century. Following the introduction we have the text of the *Préface* and of the drama itself neatly presented, with the stage directions, so important in plays of this sort, printed in type large enough not to fatigue the eye. As there is no vocabulary, the editor has devoted a great deal of attention to the notes which are admirable in every respect. There are very few translations, and the writer has not found a single allusion that needed further elucidation; again, in all cases where there may be a question as to the meaning, the authority is given for the editor's interpretation. Just what Professor McKenzie has added to our knowledge of *Ruy Blas* may best be appreciated by comparing his notes with those of the best preceding edition of the play,—one which has been generally regarded as a most satisfactory piece of work,—when it will be seen that the number of lines annotated is increased by fifty per cent, yet without any useless additions or translations. From his statements and from the number and character of his references, one can see that the editor has left no stone unturned to arrive at accuracy and truth; in fact, it would be hard to find a better guide for the graduate student or the teacher who would make an exhaustive study of the times and drama of Victor Hugo.

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